# THE PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART

## CIRCULAR
## OF THE ART DEPARTMENT

1932-1933

BROAD AND PINE STREETS
PHILADELPHIA

LEARNING, UNDIGESTED BY THOUGHT, IS LABOR LOST.
THOUGHT, UNASSISTED BY LEARNING, IS PERILOUS.

*CONFUCIUS.*

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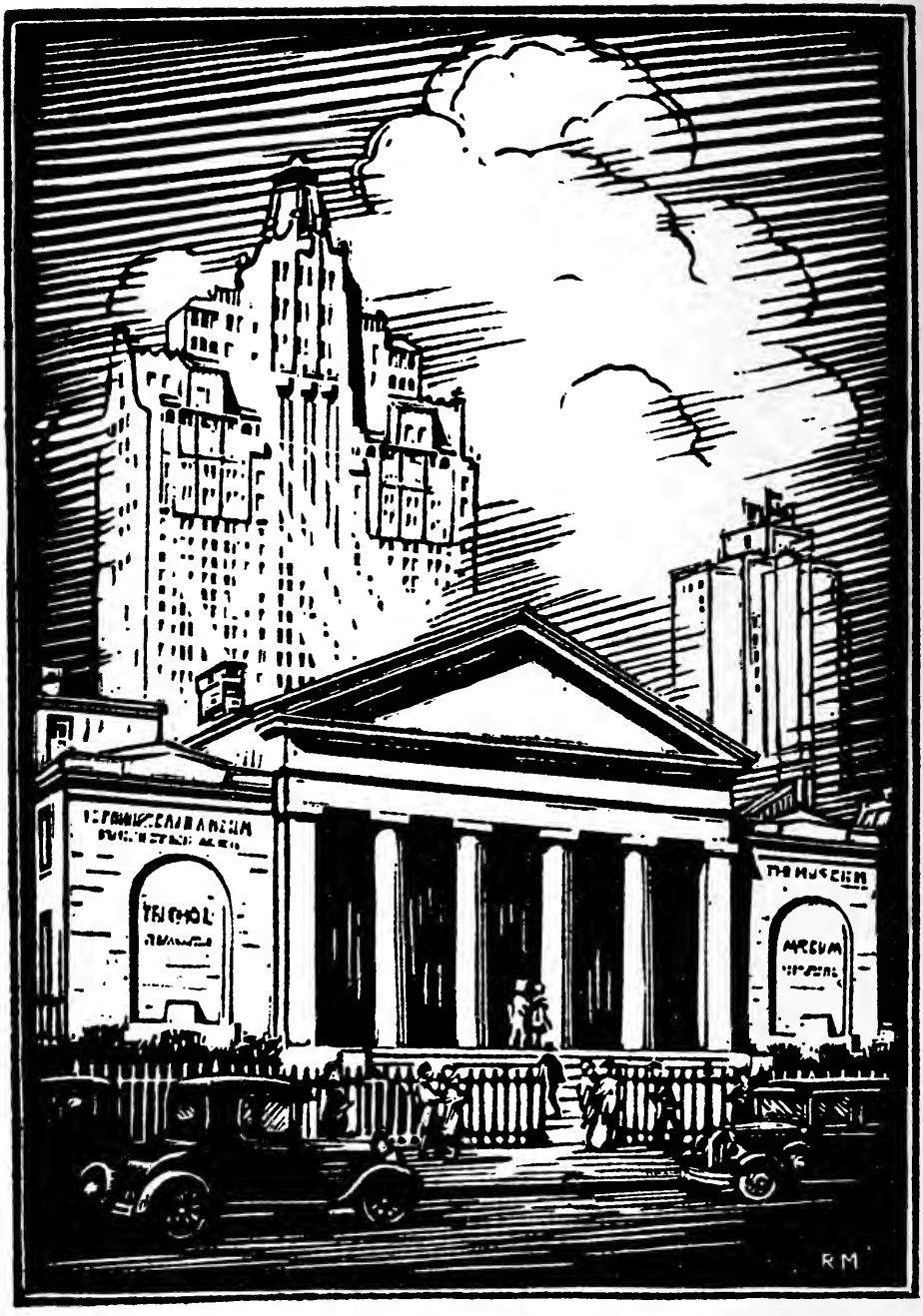


The School, Broad and Pine Streets

# APPLICATION BLANK

## ART DEPARTMENT

### Preparatory Class: Day School

### THE PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART

**Broad and Pine Streets, Philadelphia**

I hereby apply for enrollment in the Preparatory Class for the year 1932-33.

I send herewith the matriculation fee of $10 (not returnable).

NOTE: No enrollment is made until the matriculation fee is paid. Students are enrolled strictly in the order of their application. The Class is limited to 175 students.

Name ..... Age .....

Address: Street .....

City .....

State .....

Name of Parents or Guardian .....

Address .....

A CERTIFICATE OF VACCINATION SHOULD ACCOMPANY THIS APPLICATION

# THE PENNSYLVANIA MUSEUM SCHOOL OF INDUSTRIAL ART

## DEPARTMENT OF ART

CIRCULAR OF TEXTILE DEPARTMENT
ON APPLICATION

**ANNUAL CIRCULAR**
**1932 - 1933**

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# HISTORICAL SKETCH

THE CORPORATION

The Pennsylvania Museum of Art is an institution, the origin of which was due to an increased interest in art and education in art awakened by the Centennial Exposition. It was incorporated February 26th, 1876, for the purpose of establishing a Museum of Art in all its branches and technical applications and with a special view to the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modeling, Designing, etc., through practical schools, special libraries, lectures and otherwise.

THE MUSEUM

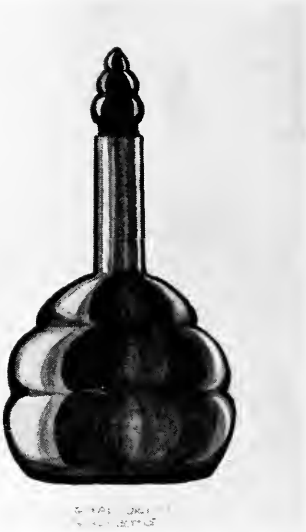
The collections of the Museum, originally shown only at Memorial Hall, have grown to such an extent that adequate space for their display can only be given in the larger new Museum. These collections embrace examples of the works of art, representing the Fine Arts and the Industrial Arts. The founders determined to make the collections of the Museum as largely as possible illustrative of the relation of art to industry, and of practicable value to the public, the student and those engaged in commercial and industrial pursuits.

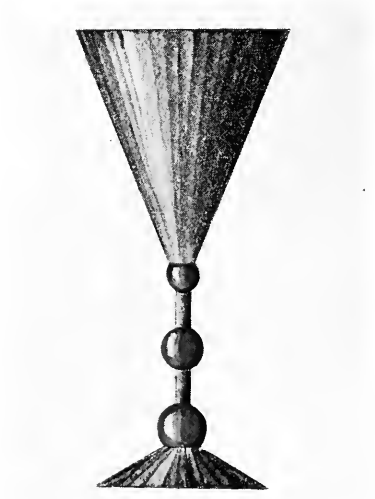
THE SCHOOL

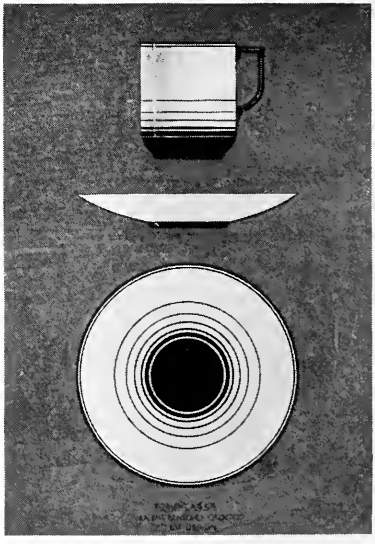
The School was opened during the winter of 1877-1878. At first, instruction was confined to Drawing, Painting, Modeling and Design. In the development of the instruction given and its application to promoting the art element in industry, design was continually emphasized by a study of the conditions under which designs have to be executed. This art training, obtained through mastery of the expression of art and grounded upon fundamental principles of Drawing, Color and Design, was not confined to any one vocation, but covered the essentials common to all industrial crafts.

It was seen that only by familiarizing the student with the processes and industrial application of design could proper stimulation be given him to estimate at its true value the advantages the School offered. It was by practical application of design the student was made to realize the artistic possibilities of the various industrial pursuits which offered as great a reward as efforts directed toward efficiency of mechanical routine into which the industries then seemed to be drifting.

Since 1884, accordingly, the curriculum of the School has been gradually extended and developed. Today the School has two outstanding departments—the Textile Department and the Department of Art.







Design for Glass and Porcelain

# AIMS AND IDEALS

The Department of Art in the Pennsylvania Museum School of Industrial Art is designed to give experience to students who desire to study art and its relation to the professions, to industry and to commerce. The subjects of Drawing, Painting, Modeling, Composition and Design in their application are co-ordinated with idea and ideal, giving the student a wide range in developing imagination, fundamental principles, theory, individuality, skill and technique in the expression of art. Lectures supplement the subject matter both from the standpoint of history and from the standpoint of the present movement of art in industry. Research in connection with the subjects of the course is conducted at the Museum with its splendid collection of current exhibitions of fine art and industrial art, in the reference library of the school, and in the industrial plants and studios of the city.

The Department of Art in the School of Industrial Art must seek first to develop a student's ability as an artist and a designer, developing the idea of how to think before that of what to think regarding matters of art and the application of art. The School offers opportunities for the student to express not only his ability as an artist but his adaptability as an artist through professional, industrial and commercial contacts. To the student with imagination, talent and ability, the influence and experiences of this School offer an opportunity to develop judgment, discrimination, taste, appreciation and skill in the expression of art in industry. The four brief years of the course is only an introduction to the possibilities of the field of art in industry.

EDMONDSON HUSSEY,
Principal.

# CALENDAR

## SCHOOL YEAR 1932-1933

THE DAY SCHOOL CLASSES begin Wednesday, September 21, 1932, and close Wednesday, May 31, 1933 (33 weeks).
*Registration Days for Day School:* September 14 to 20, inclusive, 9 to 4 o'clock; Saturday, 9 to 12.

THE EVENING SCHOOL CLASSES begin Monday, October 3, 1932, and close Friday, April 21, 1933 (26 weeks).
*Registration Evenings for Evening School:* September 28, 29 and 30, from 7 to 8.30.

THE SATURDAY SCHOOL CLASSES begin Saturday, October 1, 1932, and close Saturday, April 22, 1933 (26 weeks).
*Registration for Saturday School:* Saturday, September 24, from 9 to 12; or, registration may be made in the office after September 24, from 9 to 4 o'clock; Saturdays, 9 to 12.

## HOLIDAYS

COLUMBUS DAY: Wednesday, October 12.

THANKSGIVING RECESS: November 24, 25 and 26.

CHRISTMAS RECESS: Monday, December 19, 1932, to Tuesday, January 3, 1933.

WASHINGTON'S BIRTHDAY: Wednesday, February 22.

SPRING RECESS: Monday, March 27, to Monday, April 3.

EASTER RECESS: April 14 and 15.

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ANNUAL EXHIBITION: Opening the evening of June 8 and continuing through June 30.

# ART SCHOOL STAFF

EDMONDSON HUSSEY, *Principal*

THOMAS H. WILLSON, *Registrar*

WILLARD P. GRAHAM, *Assistant Registrar*

EUGÉNIE M. FRYER, *Librarian*

# DAY SCHOOL
## FACULTY

### Instructors in Art Department, 1931-1932

ROSE A. BAIRD
Costume Design
*Dressmaking*

RAYMOND BALLINGER
First Year Lettering

FRANK BARRETT
Woodwork and Joinery

ALEXEY BRODOVITCH
Advertising Design

J. FRANK COPELAND
Design
*Related to Interior Decoration*
*Lectures: Elements of Architecture*

EDMUND DE FORREST CURTIS
Pottery

JOHN J. DULL
Water Color

EDITH EMERSON
Lectures, Art Appreciation

FRANK FERG
Wood Carving

JOHN H. GEISZEL
Composition

DOUGLAS GILCHRIST
Metal Work and Jewelry

MABEL B. HALL
Drawing
*Advanced Drawing from Cast*
*Anatomy Drawing*

EDMONDSON HUSSEY
Subjects of Teaching

CYNTHIA ILIFF
Assistant in Design

RALPH McLELLAN
Drawing from Life

ALICE MEEHAN
First Year Color and Design

ELLEN F. MEEHAN
Design—Advanced

J. KIRK MERRICK
Nature Study Drawing

THORNTON OAKLEY
Illustration
*Composition*
*Costumed Model in Relation to Illustration and Composition*

JUSTIN PARDI
Drawing
*Assistant in Life Drawing*

EVELYN PENNEGAR
Supervisor of Practice Teaching

HERBERT PULLINGER
Pen and Ink Drawing

AURELIUS RENZETTI
Modeling

ELISE LOGAN RHOADS
Lectures, Interior Decoration Subjects

GERTRUDE SCHELL
Drawing
*First Year Drawing from Cast*

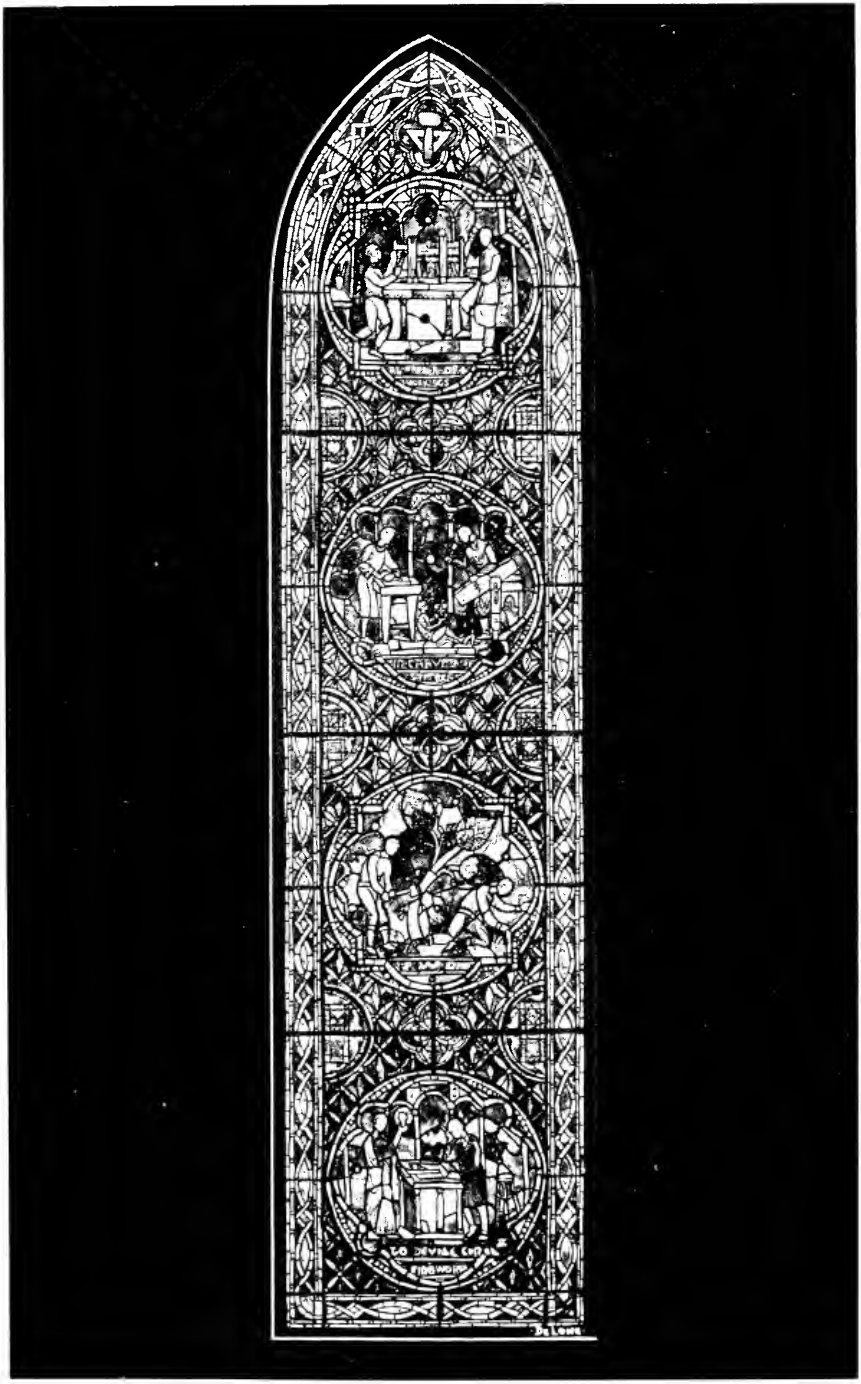
EDWARD SHENTON
Composition

LUIGI SPIZZIRRI
Painting from Still Life
*Costumed Model in Relation to Advertising, Costume Design and Teachers' Training*

MARY B. SWEENEY
Drawing
*First Year Drawing from Cast*

EDWARD WARWICK
Design
*Related to Furniture, Pageantry, Stage Crafts and History of Costume*
*Lectures: History of Furniture and History of Costume*

M. ANNIS WEST
Instructor, Costume Design



DESIGN

# DAY SCHOOL CLASSES

ENTRANCE REQUIREMENTS

There is no entrance requirement for students who enter the Preparatory Class in September. Any student entering the class after November first will be required to take a test in Drawing. It is important that applicants have a full secondary school education. Students under sixteen years of age are not accepted. For advanced standing a test in Drawing will be given to the applicant. His ability as a draftsman will determine his advanced position in the classes. Credits from a recognized school will be given consideration.

INSTRUCTION AND SCHOLASTIC STANDING

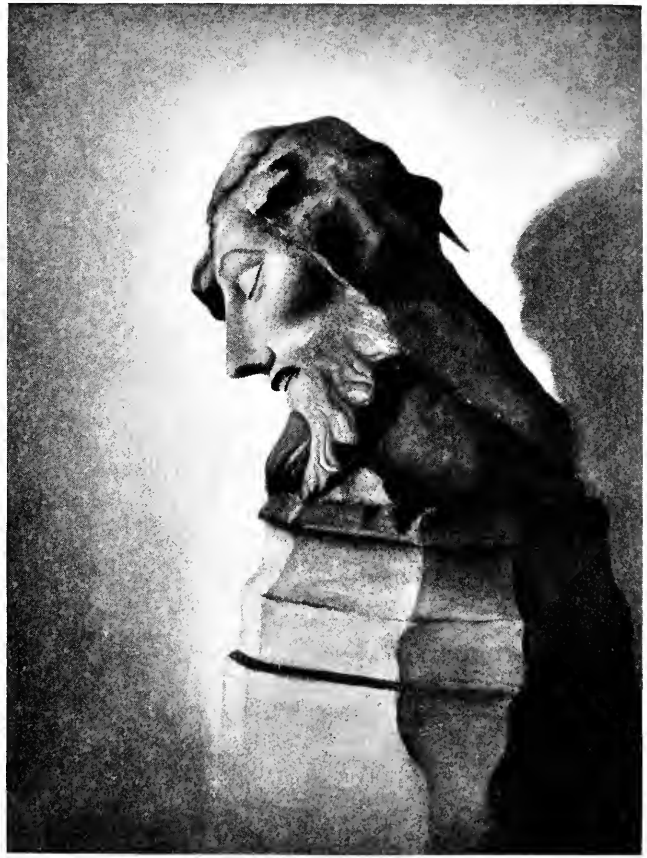
As the student is given freedom in developing his talent and ability, instruction takes the form of guidance to the individual student. The passing mark for the Preparatory Class is 70. The passing mark for the advanced classes is 75. Promotion is governed by accomplishment and the ability to carry on. Each student has the opportunity to advance as rapidly as he may choose. Time is a requirement.

PREPARATORY CLASS FIRST YEAR

This class is for students who wish to develop their talent and ability in the expression of art. As there are no requirements for entrance to this class and with the varying expressions of ability and talent, the class is known as a Preparatory Class. The work is so co-ordinated in idea and ideal that a student with a reasonable amount of talent and ability should, through this experience, realize his aptitude for future expression in the field of art.

SECOND YEAR SUBJECTS

In the plan of the work for this class, two distinct opportunities are offered: the opportunity for the student who seeks expression through Drawing, Painting, Design and the study of the possibilities of such expression in relation to industry; and the opportunity for the student who seeks expression through creating and designing with materials such as wood, clay, metal, textiles, etc., and the study of the possibilities of such expression in relation to industry. In arranging the curriculum for each group it is the desire of the school to point out not only the



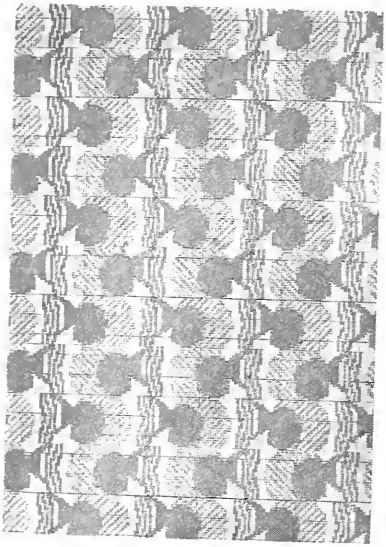
RESEARCH

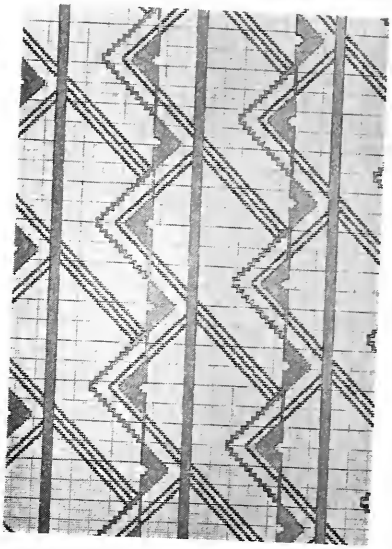
subjects best suited but those not suited to the student's needs for development. This class, known as the first year of the Industrial Art group, is for students who have passed the requirements of the Preparatory Class.

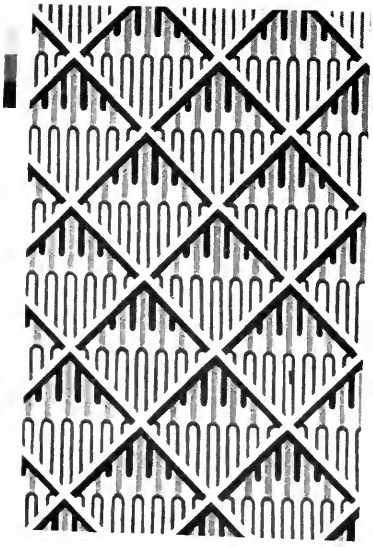
THIRD YEAR SUBJECTS — The work of this class is arranged for students who seek specialization in the several professions of art as related to industry. Subject matter in this class is elective. The class will be limited in number to those students who show, through previous expression, ability as artists and the power to carry on the affairs of their chosen work. Having developed the ability to interpret the meaning of the School and the purpose of art and design, it is the special desire of the School that the students of this class be given a greater opportunity for experience in the vast field of industry. The means of bringing about this contact is through frequent visits to manufacturing and industrial plants and by inviting people of outstanding ability in their particular professions to come to the School for conference and criticism of work.

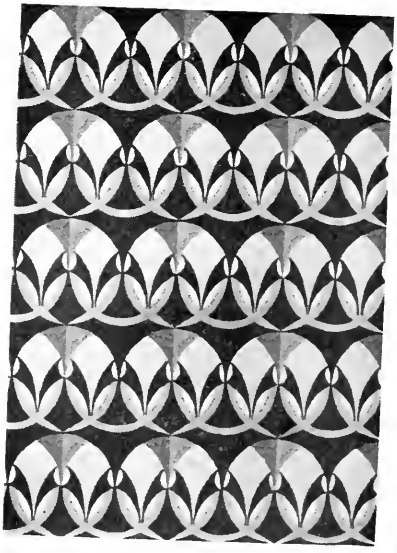
FOURTH YEAR SUBJECTS — In this class each subject is individual in purpose and results and offers an opportunity for greater experience in specialization in the professions of art in industry. The student and his problem are individual and the plan provides definite contacts between the School and the manufacturer. Each student will be given every possible opportunity to experience the introductory realities of the transition between school life and professional life, so vastly important to the School, to the student and to the manufacturer.

RATING OF WORK — *Preparatory Class*—To each student of the class who has accomplished a sufficient amount of work to receive a rating, a record card is issued. A record card in the form of a statement is issued the last week of January. A final report is issued in June. When it is necessary, a special report will be issued for an individual student's rating. The passing mark is 70. Promotion to the second-year class is determined, not so much by the rating indicated on the report as by the expression of the student's talent and his ability to carry on in the field of his chosen interest.









DESIGNS FOR TEXTILES

*Second-Year Class*—For the second year a record card is issued the last week of January. A final report is issued in June. The passing mark for this class is 75. Promotion to the third-year class is determined by the rating on the final report, the expression of the student's ability to carry on art in professional work, and the conduct of his work.

*Third-Year Class*—For the third year a record card is issued the last week of January. A final report is issued in June. The passing mark for this class is 75. Because of the fact that the last year of the course of the Art Department is the transitional year between school and professional life, it is necessary that the student be more than passing in the subjects which he has chosen; therefore, promotion to the fourth-year class is governed by a final rating higher than passing, which indicates outstanding ability to carry on professional work in art.

*Fourth-Year Class*—For the fourth year a record card is issued the last week in January. A final report is issued in June. The passing mark for this class is 75. The School provides an introduction to the vastly important transition between school work and professional work. As this is the concluding year of the course, students who graduate from this class must not only show ability as an artist but must have grasped an understanding of the demands that professional work makes upon the artist. Therefore, the rating will be governed by the student's ability as an artist and his ability to grasp the professional point of view in relation to his art which would determine the quality of his contribution to professional work.

DIPLOMAS A diploma is given to those students who have met the requirements set by the Committee on Instruction. Such requirements concern a high grade of scholarship and a fulfillment of the hours required, together with a final piece of work equivalent in idea to a thesis.

SPECIAL STUDENTS Special students are accepted in advanced classes upon merit of work. In certain groups, such as Jewelry, Pottery, Woodwork, Wrought Iron and Costume Design, arrangements may be made for part-time work.

CREDITS Credit is given for work accomplished and will count toward a degree at the University of Pennsylvania within the limits imposed by the University.

DRAWING, SECOND YEAR

UNDER THE HEADING FROM THE UNIVERSITY OF PENNSYLVANIA BULLETIN, THE SCHOOL OF EDUCATION ANNOUNCEMENT, "Curriculum for the training of Teachers and Supervisors of Art Education." NOTE: "Drawing from Life, Modeling, Theory of Color and Methods of Teaching Art are not given at the University, but may be taken in Art Schools of Philadelphia."

SCHOLARSHIPS Moderate assistance toward payment of tuition in this institution is made by the Board of Public Education of the City of Philadelphia. Graduates of all the City High and Manual Training Schools are eligible for these appointments, nominations for which are made by the Board of Education on the recommendation of the Principals of the several schools, to whom all applications should be addressed.

A number of partial scholarships are granted by the Trustees to meritorious students who have spent at least one year in the School.

From gifts and bequests:

James H. Cresson Scholarship:
Founded by Sarah H. C. Lloyd

Edward Tonkin Dobbins Scholarship:
Founded by Miss Mary A. Dobbins

Gillespie Scholarship:
Founded by friends of Mrs. Elizabeth Duane Gillespie

Thomas Skelton Harrison Scholarship:
Founded by Thomas Skelton Harrison

Mr. and Mrs. John D. McIlhenny Scholarships:
Founded by John D. McIlhenny

Charles Valentine Newmann Scholarship:
Founded by Joseph Newmann

Joseph E. Temple Scholarships:
Founded by Joseph E. Temple

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Clayton French Scholarship:
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Emily Leland Harrison Scholarship:
Founded by Emily Leland Harrison

John Harrison Scholarship:
Founded by Emily Leland Harrison

M. Theresa Keehmle Scholarship:
Founded by William Keehmle Ramborger

Charles Godfrey Leland Scholarship:
Founded by Emily Leland Harrison

Georgia B. McIlhenny Scholarship:
Founded by John D. McIlhenny

Frank Hamilton Magee Scholarship:
Founded by Fannie S. Magee

Aspasia E. Ramborger Scholarship:
Founded by William Keehmle Ramborger

Annie E. Sinnott Scholarship:
Founded by Joseph F. and Annie E. Sinnott

Mrs. William Weightman, Jr., Scholarship

ATTENDANCE Being registered in the school of his choice for the development of his talent in the expression of art, it is taken for granted the student will be prompt and regular in his attendance. Each student is requested to be responsible for recording his absence in the office of the Principal immediately after the absence occurs. Students forfeit their student rights and are dropped from the class for continued absence. In the case of illness a doctor's certificate will be accepted.

APPLICATION FOR ADMISSION The Preparatory Class is limited to 175 students. Early application upon the proper blank is necessary, as applications for the Preparatory Class greatly exceed its capacity. Those who wish to become students of the School should make application upon the enclosed blank through the mail before September 1. The application blank should be accompanied by the matriculation fee of $10 and a certificate of vaccination. Students entering the Preparatory Class must register and pay $100 between September 14 and 17, 1932.

SCHOOL LIBRARY The School Library is arranged and equipped to develop one phase of research. The books cover a wide range of subjects—the many phases of design, the history of art, subjects of education—and are augmented by a fine collection of plates, prints and photographs.

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## TUITION FEES FOR DAY SCHOOL CLASSES

TUITION FEES Fees are payable in advance and no deduction is made for absence. Cheques should be made payable to Pennsylvania Museum of Art.

| | | |
|---|---|---|
| DAY CLASSES:—Fee for the year | | $250 |
| Payable: On registration | $100 | |
| December 1, 1932 | 75 | |
| March 1, 1933 | 75 | |
| Matriculation fee, paid only when entering the School | | $10 |

SPECIAL STUDENTS:—Fee for one half-day a week, for the year..... $25
Matriculation fee, paid only when entering the School..... $1

LOCKER FEE ..... $2
($.50 refunded at the end of the Day School term.)

LABORATORY FEE:—For one year, for all students who work in the following classes: Woodwork, Costume Design, Jewelry and Metal Work, Wrought Iron, Pottery and Advanced Modeling..... $5

LECTURE COURSE:—For each Lecture Course..... $10
Registered students of the School and Members of the Corporation may attend these Lectures without extra fee.

STUDIO FEE:—For all former students who wish to work in the School, without instruction, on special individual projects.

For one day..... $1.50

For half-day ..... $1

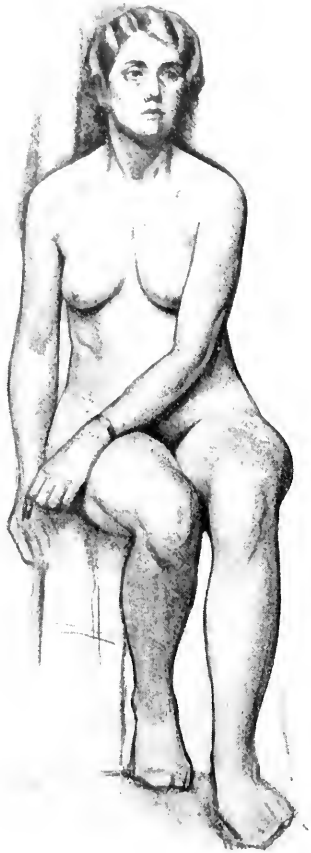
# PREPARATORY CLASS

The plan for the students of this class is to develop a point of view regarding the expression of art through experiences, fundamental study and practice in Drawing, Color, Lettering, Modeling and Design, with Lectures upon the subjects of the history of art and the professions in art. Each subject of the course is of equal importance. Each subject is required. It is through close application to each subject that the student can be stimulated to see the possibilities of art in the field of industry and to what part of the field of industry his talent is best suited.

PLAN OF STUDY

*The Theory of Design:* The idea in teaching Design is to give the student an opportunity to create, and to stimulate him by a study of the basic principles which underlie all expression in art. A comprehensive study and analysis is made of natural and man-made forms, giving the student an idea of the principles of order in composition and design. A wide range of subjects is included, both from the standpoint of research and creative composition, developing an increasing facility in drawing and a working knowledge of color. The work of this class is carried on in the classroom, in the several Museums of the city, the Zoo, Horticultural Hall, etc.

*The Theory of Color:* The idea in teaching Color and the Theory of Color is to develop in the student a love for and a working knowledge of this most stimulating and important subject. Through creating color harmonies dealing with color relations and training in color values, color intensities and color proportion, with a comprehensive study of the color scale, a student may develop as keen a perception and be as exact in dealing with color relations as a performer on the violin in dealing with sound intervals. The work in research and with creative problems in design increases the knowledge of color and through these experiences the student is brought into direct contact with works of art and learns how and why designers achieve beauty in results. Through the contacts made in the study of design and color the student may begin to realize the possibilities of his fitness to carry on the expression of art in relation to industry and the crafts.



*Drawing:* The idea in teaching Drawing is to develop draftsmanship. In the exercise and experience of the subject the student develops ways of thinking as well as expressing in his drawing proportion, line, form, color, the correct definition of light and shade, and facility in handling his medium. An increasing appreciation of the meaning and use of Drawing through drawing from objects and through memory drawing is gained through the following lines of study: drawing from cast, drawing from original works of art in the Museum—Egyptian, Indian, Chinese, Gothic—which permits of a wide range of materials such as wood and stone, enabling the student to gain an appreciation of contrasts in textures. The work is varied by the introduction of Costumed Model and Freehand Perspective.

*Modeling:* The idea in teaching Modeling is to develop an aptitude for form and a consciousness of the third dimension, which is rarely found in the student who can only draw. Through a correlation with Drawing and Color and Design and in the plan of the course, the student has an opportunity to reproduce as well as to produce original work. Experience with this medium often reveals to the student the possibility of developing his talent through the plastic arts.

*Lettering:* The idea in teaching Lettering is to develop an appreciation of fine lettering. In the experiences of this subject the student learns the principles involved in good lettering, also another use of drawing and composition. The course emphasizes not only basic principles of structure but good design in lettering. Attention is paid to the tradition of Lettering as well as to the study of contemporary Lettering.

*Lectures:* The idea in presenting a group of lectures is to develop a knowledge of present-time conditions in art and the relation of these conditions to the expression of art throughout the ages, including in subject matter Sculpture, Painting, Architecture, etc.; a group of lectures on contemporary expression in art and industry; a group of lectures concerning the possibilities of art and design in relation to industry and commerce.

In the Preparatory Class thirty hours a week are required for thirty-three weeks.

ILLUSTRATION

# SECOND YEAR

## FIRST YEAR OF ART CLASSES

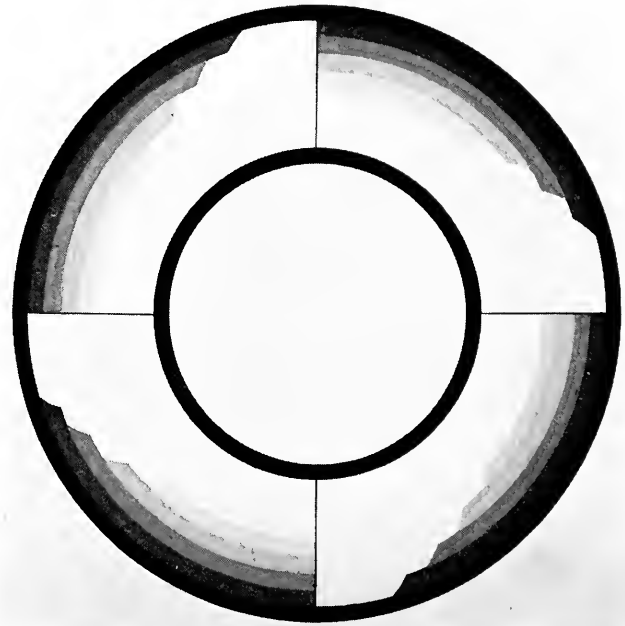
The plan for the students of this class is to develop a point of view regarding the expression of art and the possible introduction of art to the field of industry. Through experiences in the study of Drawing, Color, Lettering, Composition and Design, creating with materials such as clay, wood, metal and fabrics, the student is led to see the possibilities in Design. This course of instruction includes a group of lectures covering subjects of the history of art and phases of the arts in relation to industry, both from history and from the standpoint of present conditions. The subjects of this class are in two groups—one for the student who wishes to develop his talent through Drawing, Painting and Design, and the other for the student who wishes to develop his talent in dealing with materials and their use in relation to Drawing and Design. In both groups there is full opportunity for application in Design. The experiences of this class lead the student, through practical problems, research and contacts with professions and with industry, to a point of view regarding the possibilities in the field of art and industry and to special talent and ability to carry on in this field of work.

PLAN OF STUDY

The second-year subjects are arranged in two groups. Each student entering the second year is required to register in one of the two groups and to pursue each subject required in that particular group. Opportunity is given to elect certain subjects.

*Subjects of First Group:* Design, Composition, Lettering, Drawing, Anatomy Drawing, Water Color, Subjects of Teaching, Lectures.

*Subjects of Second Group:* Design, Design as related to Costume, Design as related to Furniture, Drawing, Anatomy Drawing, Modeling, Water Color, Study of Fabrics and Textiles, Woodwork, Wrought Iron, Pottery, Jewelry and Metal Work, Subjects of Teaching, Lectures.



DESIGN FOR PORCELAIN

CONTENT OF SUBJECT MATTER

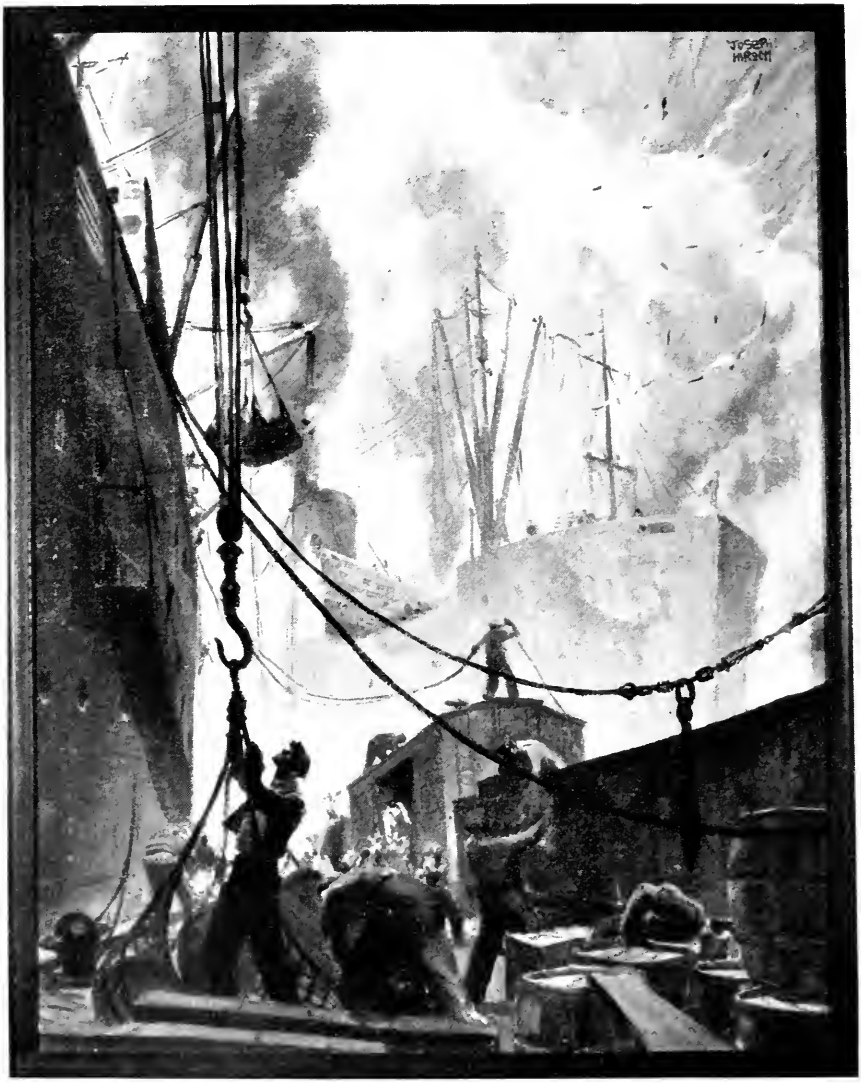
*Composition-Design:* To increase interest in Design from a general point of view, developing taste, judgment and discrimination in the experiences with the subject, and to realize the relationship it bears to all industrial art. Research is an important phase of the work in that the student has the opportunity to study man-made forms and machine-made forms and in this study to realize the possibilities and limitations of each expression. A keen knowledge of color, drawing and the principles of order is necessary to the creative designer in making a study of the conditions under which designs are executed. The opportunities of this class present a wide range in subject matter and the student is given a chance to realize the many possibilities in Design and its application.

*Pictorial Composition:* To increase interest and stimulate imagination in pictorial composition and to develop a point of view regarding the possibilities of Illustration in the field of art and industry. The student is given a wide range of subject matter and in his experiences gains the opportunity to realize the possibilities in the field of Illustration.

*Lettering and Advertising Design:* To increase interest and to stimulate a point of view regarding lettering and the importance of good lettering to all fields of industrial and commercial art. The program includes design in lettering and the use of definite forms to express ideas in the field of industrial and commercial art, based on the development of the individuality, imagination and inventive ability. The theory of lettering and the principle of layout, with special attention to the different techniques, are developed during the course.

*Drawing:* To increase interest and stimulate a point of view regarding the necessity of good draftsmanship. Drawing from cast, drawing from objects at the Museum—Egyptian, Indian, Chinese and Gothic—drawing from a costumed model and drawing from life are means of developing taste and skill in good draftsmanship. Emphasis is laid on ability to draw in any medium, either from objects or from memory, at all times when draftsmanship is necessary.

*Subjects of Teaching:* For students who wish to know the possibilities of teaching subjects of art and industrial art, a class will be formed for conference. At this time ideas concerning the teaching of



ILLUSTRATION

art will be discussed. The work is so designed that the student realizes the importance of first being an artist before making a study of the methods and theories of teaching and the possibilities of teaching in the field of art and industry.

*Subjects in Relation to Design and Materials:* Students who seek expression with such materials as wood, clay, metals, fabrics, textiles, etc., have the opportunity during this year for experiences with these materials and for the study and use of the equipment for each individual subject, studying the possibilities and limitations of materials in relation to creative design.

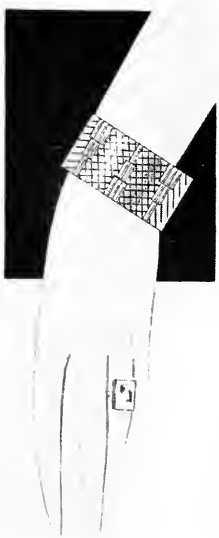
*Lectures:* The idea in presenting a course of lectures is to give the student a point of view regarding traditional and contemporary art in industry, that the student may see the value of each as well as their relationship to present conditions and future projections in the problems of art in industry.

*Research:* The curriculum of the School in each of its subjects stresses the importance of study in Library research and Museum research. While there is a difference in the opportunities offered through the Library and the Museum, the approach to research is directed along the lines of study and interpretation that the student may choose the material best suited to his needs and his purpose.

For this class thirty-three hours a week is required for thirty-three weeks. The time allotted for each subject is in proportion to the necessary requirements of the subject. Certain subjects are regarded as studio work.

CANADIAN NATIONAL

COTY



# THIRD AND FOURTH YEARS

## SECOND AND CONCLUDING YEARS OF THE ART CLASSES

THIRD YEAR

The plan for the students of the third-year class is to stimulate thinking in terms of art and industry through experience with design and its relationship to commercial and industrial problems. The subject matter is so arranged that opportunity is given each student to elect a group of subjects suited to his needs. Through the experiences this plan offers, the student has his first introduction to professional manufacturing. Opportunity is given for criticism by professional people outstanding in commercial and industrial work. With the experiences of the School and the outside contacts, the student should develop a point of view regarding the obligation art has to industry and industry has to art and regarding his special fitness to carry on in the field of art and industry.

PLAN OF STUDY

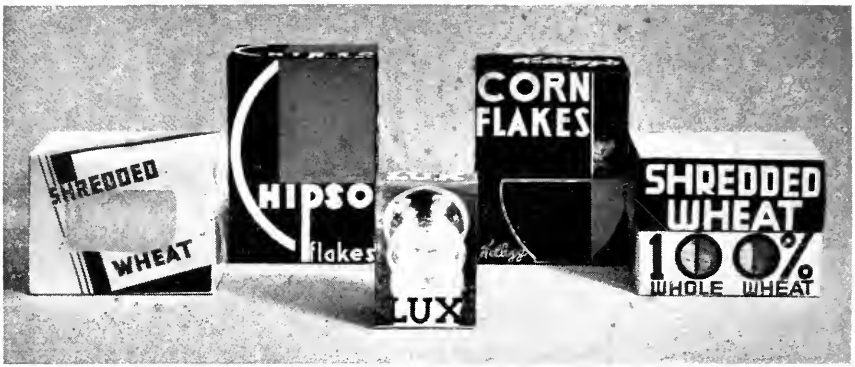
In arranging a group of subjects the student will elect not less than three subjects and not more than five subjects. A certain number of hours are required for Drawing from Life in each group of the third year.

*Subjects for Third Year:* Design, Illustration, Design related to Advertising, Design related to Furniture, Design related to Decoration, Design related to Costume, Drawing from Life, Drawing from Costumed Model, Nature Study Drawing, Pen and Ink Drawing, Water Color, Ceramics, Jewelry and Metal Work, Subjects of Teaching, Lectures.

The third-year subjects are elective and require thirty hours each week for thirty-three weeks.

FOURTH YEAR

The plan for the students of the fourth-year class is to stimulate a point of view regarding future conduct and work in the field of art and industry and to realize the conclusion of the four years of school experience indicate only a starting point for the individual to continue to learn through life. It has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been indicated that the four years of the course of the School are brief in relation to the years of professional experience. A school at its best can only, in its preparation for life, point out the way by developing fundamental principles of work and conduct of work, and present possibilities and opportunities given through the recognition of individual ability.

PLAN OF STUDY

In arranging a group of subjects the student may elect not less than two subjects and not more than four subjects.

The School has no definite scheme correlating school activities with manufacturing activities. However, when an opportunity presents itself, as often occurs, the students spend part time in the School and part time in the professional field when the individual roster provides for such a plan. During the work of this year the School provides highly professional problems in design which are criticized from a professional point of view by professional critics, revealing the fitness of the designs to the needs and use of the manufacturer as well as their artistic merit. It will be only through the co-operation of the School and the manufacturer that the student and the manufacturer will gain a point of view regarding education in art and industry, as started in the School and continued in the field of art and industry.

*Subjects for Fourth Year:* Design, Illustration, Design related to Advertising, Design related to Furniture, Design related to Decoration, Design related to Costume, Drawing from Life, Drawing from Costumed Model, Nature Study Drawing, Pen and Ink Drawing, Water Color, Ceramics, Jewelry and Metal Work, Subjects of Teaching, Lectures.

The fourth-year subjects are elective and require thirty hours of work each week for thirty-three weeks.

CONTENT OF THIRD AND FOURTH YEAR SUBJECT MATTER

*Design:* The student who elects this subject has the opportunity to develop ideas and creative composition in design and to study the practical application of design to hand-wrought and printed design, such as printed textiles, linoleums, batik,

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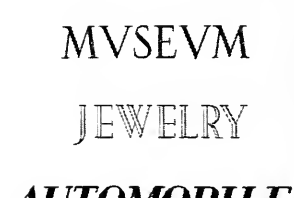
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LETTERING

block-prints, wallpaper, metal work and jewelry, ceramics, tiles, mosaics, stencils, costume design and embroideries. In guiding the student in this subject, emphasis is laid upon creative composition through composition of line, form, color and the principles of construction in design and color and the study of man-made and natural forms. As the problems become more complex the knowledge, taste and skill of the student increase, as he specializes in one or another line of work and familiarizes himself with the details of that particular type of design and its application.

*Design related to Decoration:* In this subject special emphasis is given architectural forms as related to interiors, textiles and their possible use for hangings, floor coverings, wall coverings and upholstery, woodwork, hardware, color theory and the development of color schemes in problems of decoration, pottery, and the history of furniture (antique and contemporary) and museum research. Because of a lack of fundamental architectural training, the subject of Design as related to Decoration is not treated as Interior Decoration but is intended to develop students who are interested in problems of interior decoration, giving them an understanding of that which makes the content of interior decoration. The subject will develop taste, judgment, discrimination and an understanding that will be valuable to a designer or a salesman in relation to interior decoration activities.

*Illustration:* The student who elects this subject has the opportunity to develop ideas and creative composition in Illustration and to study the practical application of Illustration. The experiences of this class will awaken, stimulate and develop the student's mental ability, his pictorial talent and his imaginative powers. Each student is free to choose whatever motive and medium his individuality suggests. Emphasis is laid upon the study of costumed model and drawing from life. Attention is given to research that the student may develop in his experiences a rich background concerning architecture, furniture and costume. A weekly lecture is given, at which time the students are required to present for criticism original compositions.

*Design related to Advertising:* The student who elects this subject has the opportunity to develop ideas and creative composition in Design as related to Advertising. The principle of the teaching in the course of Advertising Design is based on the development of indi-

ADVERTISING DESIGN

viduality, imagination and the inventive sense of the student, showing him the psychological side of the advertising field and explaining the standards and needs of the consumer.

The student is also trained to design from nature the commercial product, choosing the necessary medium, technique and material which best express the maximum of character and quality of the object. Theoretical problems are also studied and emphasis is laid on the importance of combining the drawing psychologically and optically with the text and lettering, special attention being paid to the choice of types and layout.

During the lessons problems are given for layouts of newspapers, magazines, posters, booklets, folders, packages for products, etc., with criticisms of the work and exchange of ideas with the students.

All methods of reproduction are explained to the students and also the different techniques used in design. Training is not only in water-color, pastel and pen and ink, but also in the new processes such as the use of the air-brush, scratching on cardboard and celluloid, engraving on glass, etc. Students are taught professional execution for practical reproduction in the limit of logic and practicability.

Lectures are given by experts on methods of reproduction and the possibilities and limitations in the field of advertising. A valuable feature of this subject is the opportunity which the student has to prepare design for reproduction through the co-operation of various buyers of advertising who place some of their work in the hands of members of this class. Competitions are held from time to time, in which students are required to submit designs as part of their regular work.

*Drawing:* Drawing from Life is a required subject in the elective groups for the third and fourth year classes. Emphasis is placed on accuracy, directness and spirit and thorough construction, on the study of proportion and the structure of the human figure in action to gain a thorough knowledge of light and shade and its value in representation. Memory drawing is carried out regularly. The opportunity to draw from the human figure gives the student unusual facility in developing draftsmanship which is so essential to the designer in expressing his ideas.

*Design related to Costume:* The student who elects this subject

FASHION DRAWING
*from*
*Costumes Designed and Made by Costume Design Class*

has the opportunity to develop ideas and creative composition in design and to study the practical application of design to fashion and materials. The development of taste and of technical skill is fundamental in the work of this class. One is as important as the other. The work of this class is broadened by the evolution of costume, by a more intensive study of color and the relation of line and color to type —type of coloring, figure and individuality. Drawing from life and the costumed model gives the student the technical ease necessary to presentation on paper of his ideas. The problem of creating designs which are to be sold and reproduced, of figuring cost of production, of modern business methods are considered in detail that the student, upon leaving the School, may be fitted to cope with the conditions he will be called upon to meet in the field of Costume Design.

Each Spring a Fashion Show is staged at the Manufacturers' Club. It is attended by numbers of designers and manufacturers as well as by the general public. Prizes are given for design, workmanship and general ability. This event introduces a most desirable co-operation between the manufacturers and the Costume Design Class.

*Design related to Furniture:* The student who elects this subject has the opportunity to develop ideas and creative composition in design and to study the practical application of design to the construction of furniture. The work of the class includes creative design and copying the designs of fine furniture, making full-sized drawings of furniture, the working out at the bench of problems in wood and wood-carving, and in every possible way equipping the student to carry on in a modern furniture plant. Attention is given to research through a group of lectures on the history of period furniture which is amplified by study in the Library and at the Museum.

*Pottery:* This subject is designed for those who wish to take up the work professionally. The student should have the fundamentals of drawing, design, form and color as given in the Beginners' Class and with his second year specialized work in Ceramics should continue some of the general training. The Potter Craftsman should have sufficient technical training to be able to build his kilns and repair them, to prepare and form the clay, to make moulds, to build cast and throw pottery forms, to calculate, mix and apply his own glazes, to load

FASHION DRAWING

*from*

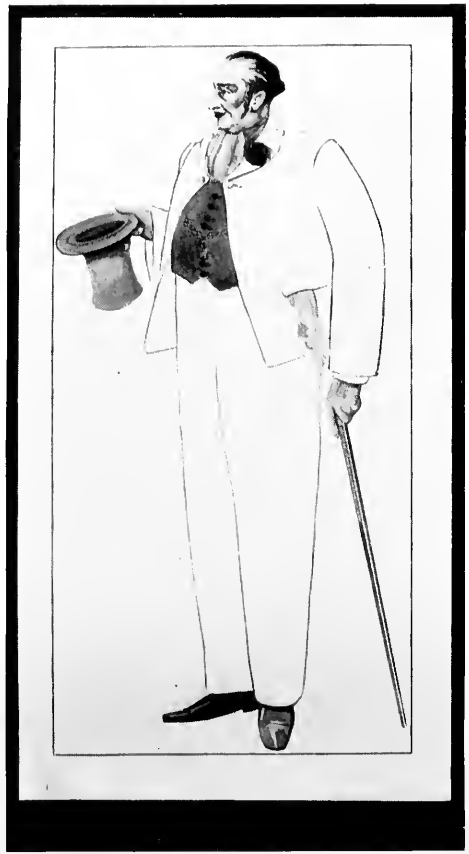
*Costumes Designed and Made by Costume Design Class*

and fire his kilns, and to be familiar with the decorative processes and to run his shop at a profit. With this in mind the Group is offered as follows: Lectures—Introduction; The Field of Opportunity for the Potter; Clay; Other Body Materials; Building; Turning; Throwing; The Original Model and Design; Plaster; Mould Making; Bodies for Special Purposes; Casting and Trimming; Drying and Biscuit Firing; Combustion and Temperatures; The Kiln; Chemistry of Glazes; Textures; Color Value of the Oxides; Handling the Kiln; Glaze Firing; The Kiln Atmosphere; Decorative Processes; Line Proportion; Color and Interest; History of Pottery; Greek Pottery; Chinese Pottery; Modern Pottery; Modern Decorative Uses; Lines for Research; Equipment and Machinery; Economics.

The Laboratory will follow the lectures closely. There will be short problems and exercises in each process, and original designs worked out in detail as to method and cost on many different types of Ceramic work. When the student has completed the subject he will be well equipped to enter the professional field.

*Special Pottery Class:* Pottery offered in connection with the regular Teachers' Training subjects. The object of this class is to give the future teacher sufficient knowledge of clay, its possibilities and limitations, its uses in everyday life, and its value as a means for artistic expression to be able to properly guide the activities of students up to High School grades.

The Subject will consist of Short Lectures and Demonstrations; Clay and Other Body Materials; Various Methods of Forming the Original Plaster Work; Mould Making and Methods of Quantity Production; Equipment for a Small Class and Methods of Teaching; The Kiln; Glaze Materials and Formulae; Applying the Glazes and Firing the Kiln; Decorative Processes; Design; Line, Color and Interest; Dynamic Symmetry as Applied to Pottery; History of Pottery; Ceramics in Everyday Life; Laboratory Exercises; Preparing Clay; Coiled Vase; Turned Bowl and Mould; Preparing Slip; Casting and Trimming; Tile Mould and Pressing; Various Methods of Decoration; Sketches, Original Designs for Various Ceramic Products; Biscuit Fire; Load and Fire Kiln; Mix and Grind, and Apply Types of Glazes. One three-hour period a week. This subject may also be taken by special students on



HISTORIC COSTUMED DESIGN

Saturday morning, but it is not suitable for those desiring to attain proficiency in the Craft.

*Subjects of Teaching:* The student who elects this subject has the opportunity to develop creative thinking in ideas of teaching. Emphasis is placed on the importance of an intense interest in teaching and on being both able and adaptable in the subjects of art. The students of this class are students of the art classes. Special attention is given to the study of the history of education, present-day conditions in education, and psychology as a means of realizing future educational projects and their specific relation to the study and appreciation of art and industrial art. The work is conducted in conference groups.

In the Junior year the students have an opportunity to observe teaching in all subjects of education in city and suburban schools. Opportunity is given in the Senior year for practice teaching under special supervision and direction.

The following subjects in connection with this work are given at the University of Pennsylvania and time will be arranged by this School for those who wish to pursue this group of subjects: Introduction to Teaching, Educational Psychology.

*Lectures:* The idea in presenting this course of lectures is to give the student a point of view regarding traditional and contemporary art in industry, that the student may see the value of each as well as their relationship to present conditions and future projections in the problems of art in industry.

*Research:* The curriculum of the School in each of its subjects stresses the importance of study in Library research and Museum research. While there is a difference in the opportunities offered through the Library and the Museum, the approach to research is directed along the lines of study and interpretation that the student may choose the material best suited to his needs and his purpose.

FURNITURE DESIGN AND WOOD-WORKING

# SATURDAY SCHOOL

## FACULTY

JOSEPHINE CARY
Modeling
Junior Class

EDMUND DEF. CURTIS
Pottery

FRANK FERG
Wood Carving

KATHRYN FULMER
Primary Class

DOUGLAS GILCHRIST
Metal Work and Jewelry

EVELYN LAUER
Museum Study
Junior Class

NANCY McCONOMY
Museum Study
Junior Class

ALICE MEEHAN
Color and Design

J. KIRK MERRICK
Advanced Drawing from the Cast

JUSTIN PARDI
Life Drawing

ROBERT RUSHTON
Drawing from Cast
Junior Class

ELIZABETH STETSON
Modeling
Junior Class

ELIZABETH THESMAR
Museum Study
Junior Class

EDITH THOMPSON
Supervisor of Junior Classwork

WILLIAM WEISS
Museum Study
Junior Class

## TUITION FEES FOR SATURDAY SCHOOL CLASSES

ADULT CLASSES:—Saturday (9 to 12 o'clock) for 26 weeks.. $25

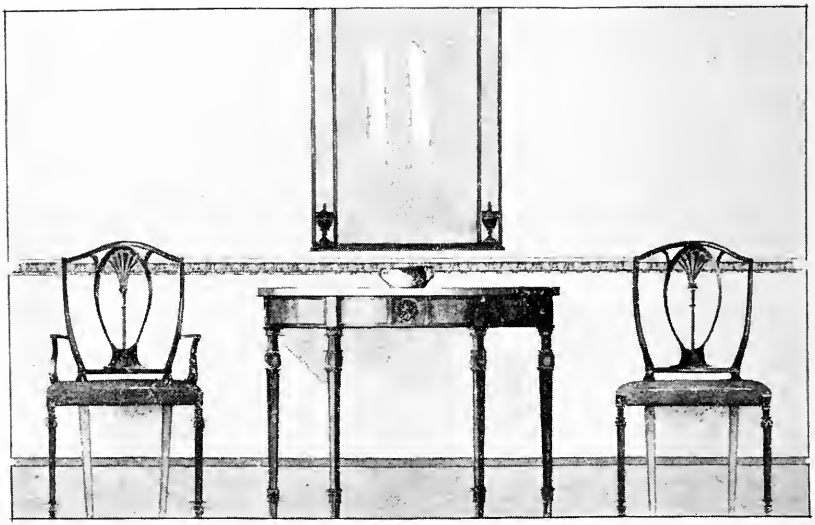
JUNIOR SATURDAY CLASS:—Saturday (9 to 12 o'clock) for 26 weeks ..... $10

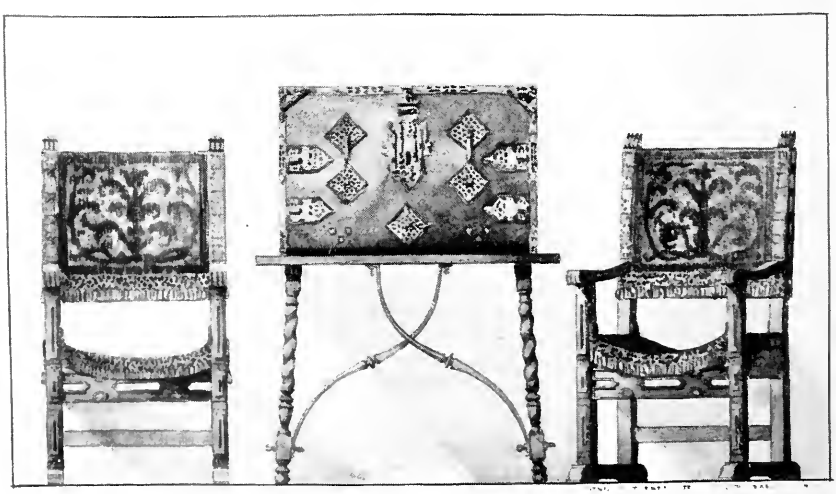
LABORATORY FEE:—

| | |
|---|---|
| Adult Pottery | $5 |
| Junior Pottery | $2 |
| Junior Modeling | $2 |
| Woodwork | $5 |
| Jewelry | $5 |

LOCKER FEE ..... $2

MATRICULATION FEE:—Paid only when entering the School $1





FURNITURE DESIGN

# SATURDAY SCHOOL CLASSES

JUNIOR CLASSES

The Saturday Morning Junior Class has for years given great pleasure to numbers of children who like to draw, paint, design and model. This class offers opportunity to work at the school, museums of the city, the Zoo, and Horticultural Hall. Contact with art in the school and the fine works of art at the museums not only stimulates and creates a desire to draw and paint but develops taste and an appreciation for fine and beautiful things in the minds of even the youngest students of the class. The class provides a delightful experience for Saturday morning, though the student may show at first no special talent with pencil, brush, colors or clay.

There are classes at the school in Modeling, Drawing, Design, Drawing from Cast and Illustration.

These classes are arranged for beginners of any age under twenty and over six, and particularly for students of high school age.

*Pottery Class:* For pupils from ten to fifteen. The subject will consist of laboratory work as shown by the following exercises: Crude clay washed and dried to proper consistency for building and throwing; modeling; polishing; scraffito or by painting with colored clay slips; throwing on the sheel, tea-tile, mould from this and tile pressed from mould; designs and original sketches using incidents of everyday life, favorite nursery rhymes, etc., for inspiration; problems in form, design and color and textures; loading and firing kilns. No glazing will be done by this class. There will also be short talks on clay, its occurrence and properties; its uses in everyday life; clay as a medium for artistic expression; history of pottery, with brief sketches of the more important periods.

Pupils should provide themselves with the following: 2 eight-quart galvanized iron buckets, 1 small smooth sponge, ruler, compass, pencil, notebook, and modeling tool.

WATER COLOR

ADULT CLASSES

All classes on Saturday morning registered in the Saturday Morning group are open to students of art, also to teachers who wish to have the experiences offered through the subject matter of these classes. The classes are arranged to give broader artistic experience in: Drawing from Cast, Color and Design, Modeling, Pottery, Poster Design, Drawing from Life, Jewelry and Metal Work.

*Color and Design:* A series of related problems in the study of the principles of design as found in both natural and man-made forms; the application of these principles to design. The work in color consists of progressive studies in theory and practice (following the methods developed by Dr. Denman Ross), invaluable to the painter and to the designer.

POTTERY

# EVENING SCHOOL

## FACULTY

ROSE A. BAIRD
Costume Design
Dressmaking

RAYMOND BALLINGER
Lettering

FRANK BARRETT
Woodwork and Joinery

RALPH DUNKELBERGER
Advanced Drawing

CYNTHIA ILIFF
Costumed Model as Related to Costume Design

JOSEPH KANETSKY
Wrought Iron

RICHARD KLINGES
Full-Sized Drawing

J. KIRK MERRICK
Beginners' Drawing

JUSTIN PARDI
Drawing from Life

ROBERT RUSHTON
Beginners' Drawing

C. ALYNN SHILLING
Design as Related to Interior Decoration

GILBERT SHIVERS
Design Related to Advertising

R. V. SHUTTS
Design Related to Advertising

FRANK STAMATO
Modeling

EDWARD WARWICK
Lectures: History of Costume and History of Furniture

M. ANNIS WEST
Instructor, Costume Design

## TUITION FEES FOR EVENING SCHOOL CLASSES

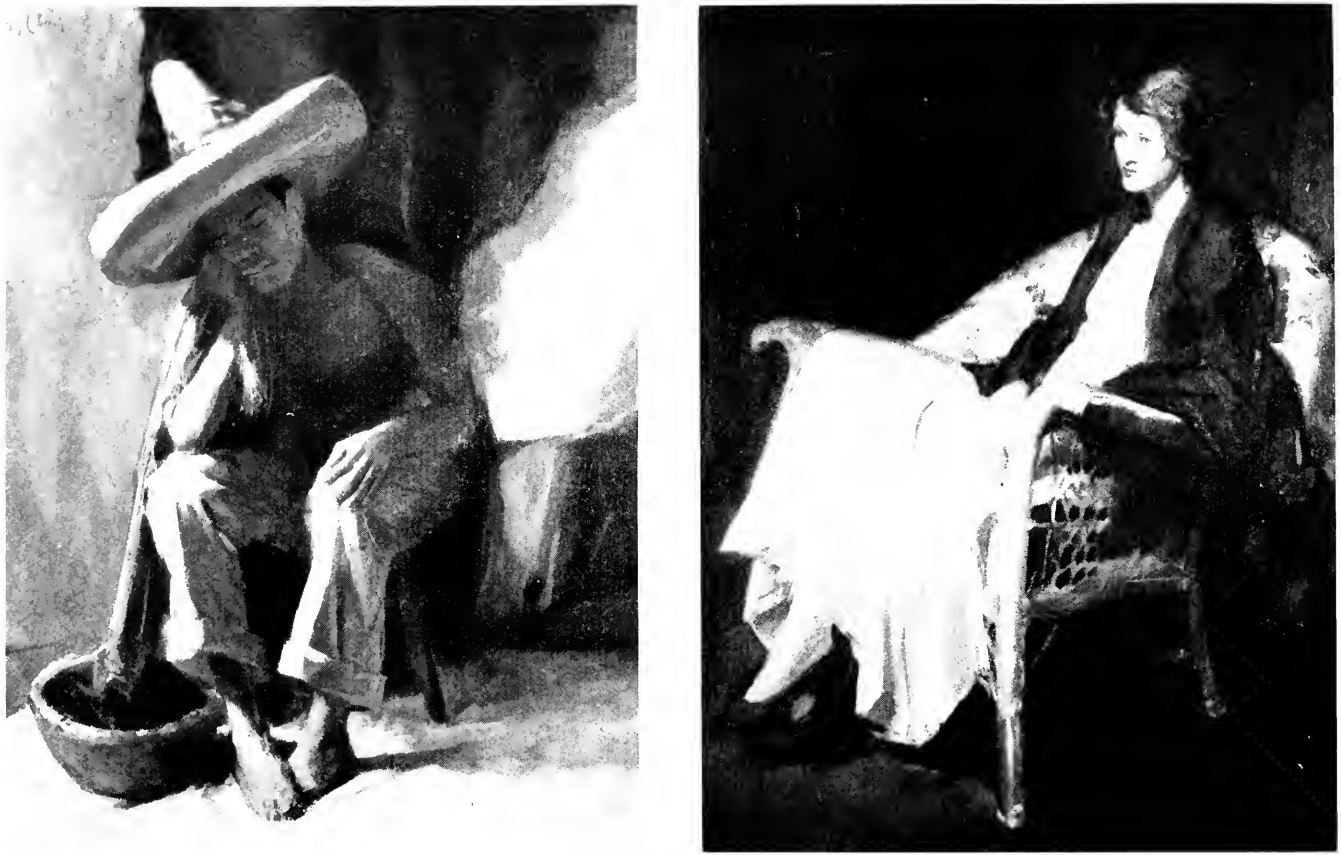
EVENING CLASSES:—Three evenings a week for 26 weeks.. $45
Payable: First term, at registration..... $30
Second term, January 1, 1933..... $15

MATRICULATION FEE:—Paid only when entering the School $1

LOCKER FEE ..... $2
($1 refunded at end of the second term)

LABORATORY FEES:—

Costume Design ..... $2.50
Modeling ..... $1.50
Woodwork ..... $1.50
Wrought Iron ..... $2.50



PAINTING FROM COSTUME MODEL

# EVENING SCHOOL CLASSES

ENTRANCE REQUIREMENTS — Any student over sixteen years of age may enter the Evening Classes. Those who have not had at least the equivalent of the drawing required in the Evening Beginners' Drawing Class must enter that Class. For advanced standing, students must submit to a test in drawing. The ability of the student to pass the test will determine his placement in advanced standing.

The Evening School Classes are in session on Monday, Wednesday and Friday evenings from 7.30 to 9.30. Life Class, 6.30 to 9.30.

BEGINNERS' DRAWING — Drawing from the Cast and still-life in charcoal. This is varied by the introduction of time sketching, memory drawing, drawing from the costumed model. The aim is to develop an appreciation of proportion, line, form and color, correct definition of light and shade, and facility in handling the medium.

MODELING — The student is given the opportunity of fitting himself for any kind of decorative work where a knowledge of modeling for plaster or stone work is necessary. One evening a week in Drawing Class.

WROUGHT IRON — Practical training in this most interesting medium, the making of andirons, hinges, knockers, trivets, grilles, etc. A series of carefully graded problems leading the student by easy stages from the beginning of the craft to the making of complicated pieces.

WOODWORK AND JOINERY — The work in Joinery and Furniture Making is given, not with the idea of developing men to work at the bench, but to acquaint the student with the bench technique of his profession, so that he understands the quality and character of the different woods, both from the standpoint of joinery and construction.

FULLSIZING — This class is given in connection with the day class, but it is open to other students who wish to carry on such work.

ADVANCED DRAWING — Students are promoted to this class from the Beginners' Drawing Class. Work is done in charcoal and other media from casts; sketching from the costumed model.

DRAWING FROM LIFE — Students are promoted to this class from the preceding class in drawing from the cast.

DESIGN AS RELATED TO INTERIOR DECORATION — Preparatory to the course in Subjects of Interior Decoration listed below. The developing of design and color problems as related to decoration, especially the decoration of interiors.

LETTERING — The developing of principles of lettering; the history of lettering; designing layouts; show-card writing; phases of lettering dealing with advertising matter. Class meets one night a week.

ADVERTISING DESIGN — Practical instruction in the application of the principles of design and the effective graphic presentation of ideas in the field of business publicity. Practice is required in making small sketches of layouts, which are developed into finished drawings. Special emphasis is placed on the use of two, three and four color effects for the sake of economy, simplicity and force. A valuable feature of this subject is the opportunity which the student has to prepare designs for reproduction through the co-operation of various buyers of advertising. The class meets two nights a week, most of the students taking the class in lettering on the third night.

SUBJECTS OF INTERIOR DECORATION — The requirement for this work is that the student must have taken one year of Freehand Drawing, or can offer its equivalent, and in addition, that he must have had a year in Design as related to Interior Decoration. This course is also open to those who are professionally engaged in Interior Decoration and desire to have the contact of the work offered in this class. The problems include designs for simple interiors in plan, elevation and perspective. All phases of the subject, theoretical and practical, are an important part of the curriculum. A lecture course on the History of Furniture supplements the work of this

class, giving the student an appreciation of the principles of design as seen in architectural forms.

COSTUME DESIGN (First Year) Explanations and Demonstrations of all commonly used finishings, of cutting and draping, of authentic style sources and the Fundamentals of Designing; to be followed by practice work. Class Work and Criticisms one evening a week; the other two evenings the student is expected to take Costume Drawing and draw on one evening of Lecture. Dress of silk or wool, simple in style, designed, preferably for self; dress form prepared for draping; muslin model of dress draped and fitted; dress cut, draped, fitted, finished; commonly used sleeve patterns to be made; simple practical lessons on fabrics.

(Second Year.) Lessons on Design, Color and Types. More intricate sleeve patterns to be made. Original designs to be made by student; two dresses to be made up; one to be a sports type of dress; one a dressy type; lessons on fabrics.

(Third Year.) Exercises in sketching; making Original Designs, carrying out principles of color and design learned in Course. Two dresses to be made, one of them an evening dress; lessons on fabrics.

The aim of the Course; to so unite the practical and the artistic in dress design that there will be definite progress both in taste and technique.

LECTURES Furniture: Historic and Contemporary.
History of Costume and Armor in Western Europe.

## PRIZES

At the close of each school year prizes are awarded for the best work in the various courses. Following are the prizes awarded in 1930-1931:

### Prizes Offered Through the Associate Committee of Women

*European Travelling Scholarships*
Annie E. Sinnott Memorial Fund

*Award for Painting*
Mrs. Fitz-Eugene Dixon

*Award for Exceptional Work in Teachers' Training*
Mrs. H. S. Prentiss Nichols
Mrs. George H. Frazier

*For First-Year Work*
Mrs. John D. McIlhenny
Mrs. C. Shillard-Smith

*For Second-Year Work*
Mrs. William A. Dick
Mrs. Stanley G. Flagg, Jr.
Mrs. Logan Rhoads
Mrs. S. Grey Dayton
Mrs. John C. Martin
Mrs. Sydney Martin
Mrs. Henry C. Gibson
Mrs. John B. Stetson

*For Costume Design*
Mrs. Frank T. Patterson
Mrs. Edward Browning
Mrs. Henry B. Coxe
Mrs. Stanley G. Flagg, Jr.
Mrs. Henry S. Grove
Mrs. Lewis Audenried

*For Design*
Mrs. Herbert L. Clark

*For Illustration*
Mrs. Logan MacCoy

*For Advertising Design*
Mrs. F. Woodson Hancock

*For Furniture Design*
Mrs. E. Bissell Clay

*For Drawing from Life*
Mrs. Eli K. Price

*For Nature Study Drawing*
Mrs. Charles S. Wurts

*For Pottery*
Mrs. Charles F. Judson

*For Wrought Iron*
Mrs. Frank T. Patterson

*For Jewelry*
Mrs. William T. Carter

*For Modeling*
Mrs. Frank T. Patterson

### Prizes Offered Through Bequests and Special Funds

*Award for Painting*
Elizabeth B. Roberts, Annie E. Sinnott, Joseph E. Temple, Thomas Skelton Harrison Funds

*For Design*
Emma S. Crozer Fund

*For Illustration*
Emma S. Crozer Fund

*For Advertising Design*
Emma S. Crozer Fund

*For Costume and Pageantry*
Emma S. Crozer Fund

*For Drawing from Life*
Emma S. Crozer Fund

*For Costumed Model*
Emma S. Crozer Fund

*For Design Related to Interior Decoration*
Frederick Graff Fund

*For Water Color*
Frederick Graff Fund

*For Woodwork*
Frederick Graff Fund

*For Pen and Ink and Etching*
Henry Perry Leland Fund

*For Pottery*
Baugh-Barber Fund

*For Jewelry and Metal Work*
Elizabeth B. Roberts Fund

## Special Individual Awards

*For Pottery*
Miss Henrietta Crawford

*For Painting*
F. W. Weber

*For Pastel*
F. W. Weber

*For Water Color*
F. W. Weber

Still Life Painting

# LECTURE COURSES

## THE ELEMENTS OF ARCHITECTURE RELATED TO INTERIOR DECORATION

By J. Frank Copeland

This course of 26 lectures deals with the structure and qualities of all the elements involved in completely built and furnished interiors. Its aim is to give definite information for the designer's use and to discuss the principles underlying Architectural and Decorative Design.

## FURNITURE HISTORIC AND CONTEMPORARY

By Edward Warwick

The furniture of Ancient Egypt, Greece and Rome. The furniture of the Italian Renaissance. English furniture from Gothic Times to the End of the 18th Century. French furniture: The Styles of Louis XIV, XV, XVI, and Empire.

## APPRECIATION OF ART

By Edith Emerson

*First Group:* This group of lectures is arranged for the Preparatory Class in Appreciation of Art, beginning with the Architecture, Sculpture and Painting of ancient times and including the contemporary movement in Art.

*Second Group:* This group of lectures is arranged for the Second-Year Class in Appreciation of Art in Architecture, Sculpture and Painting. The subjects are: Technique and Emotion; The Power and Grace of Christian Art; Tellers of Old Tales; Form and Ideas; Precious Jewels; The Faces of Gods and Men; Mural Decoration; National Characteristics in Art.

## HISTORY OF COSTUME AND ARMOR IN WESTERN EUROPE

By Edward Warwick

Their Origin and Development. Their use in illustration, pageantry, moving-pictures, the stage. Costumes of Ancient Egypt, Greece, Rome and Byzantium; The Dark Ages; The Mediaeval Period in France and England. The Renaissance Costume in Western Europe as influenced by Italy, Germany and Spain. 18th Century Costume in France, England and America.

These lectures are illustrated by Lantern Slides, Charts, Photographs and Color Prints, Actual Materials, Plates, Blackboard Drawings, and by the Collections in the Museums.

Pen and Ink Drawing

# GENERAL INFORMATION

HOURS FOR ATTENDANCE — The hours for the Day School are from 9 to 12 and from 1 to 4; Saturday School, 9 to 12; Evening School, Monday, Wednesday, and Friday, 7.30 to 9.30, except the classes in Drawing from Life which meet from 6.30 to 9.30.

LIBRARY — The Library is open daily, except Saturday, 9 to 4 o'clock. Saturday, 9 to 12 o'clock. Monday, Wednesday and Friday evenings, 7 to 9.30 o'clock, during the period of Night School.

SUPPLY STORE — A Supply Store is maintained by the School, where students may purchase all materials needed. The Supply Store is open from 8.30 until 9, 12.30 until 1, and 4 until 4.15. During the Night School period it is open Monday, Wednesday and Friday evenings from 7 until 7.40.

COST OF MATERIALS — The approximate cost of materials for the Preparatory Year is $35.

LUNCH ROOM — A Lunch Room on the cafeteria plan is maintained in the building. A simple lunch may be obtained between 12 and 1 at a reasonable cost.

STUDENTS' LEAGUE HOUSE — The Students' League House, 2310 De Lancey Street, Philadelphia, is a comfortable and attractive home for women students, under the direction of the Associate Committee of Women. This house accommodates a limited number of students. Applications should be addressed to Mrs. Dorothy Mohr, 2310 De Lancey Street, Philadelphia.

LOSS AND DAMAGE TO PROPERTY — The School assumes no responsibility concerning the property of students, whether by loss or damage. Students are urged to be responsible for their materials; also for their personal belongings.

VACCINATION CERTIFICATE — A vaccination certificate is required at the time of matriculation of all students who desire to register in the school for regular work.

## Form of Bequest of Personalty

I give and bequeath unto the Pennsylvania Museum of Art the sum of.....dollars, free of all taxes.

.....

Witnesses.....

.....

## Form of Devise of Real Estate

I give and devise unto the Pennsylvania Museum of Art all that certain *(here insert a description of the property)* free of all taxes.

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Witnesses.....

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## FORM OF SUBSCRIPTION

| | |
|---|---|
| *Enclosed pleased find cheque for* | |
| *Annual Member* | *$10 a year* |
| *Contributing Member* | *$25 a year* |
| *Sustaining Member* | *$100 a year* |
| *Associate* | *$250 a year* |
| *Life Member* | *$500 at one time* |
| *Fellow* | *$1,000 at one time* |
| *Patron* | *$5,000 or more* |
| *Benefactor* | *$25,000 or more* |

*The Museum Bulletin and the notification of special exhibitions and Museum events and School lectures may be sent to*

*Name*.....

*Address*.....

*Gifts or bequests for either the Museum or the School should be made to*
*PENNSYLVANIA MUSEUM OF ART*